

Review

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into some such form. We can only hope that should such a "musical apprentice" ever grow up to become a mature artist, he would see the necessity of making a public apology for his temerity. But it will naturally be asked how this musical reformer proposes that such a state of things shall be altered. We have already said that he suggests a remedy, and this is it: the publishers should be induced "to destroy their present music-plates, and commission some competent musician to edit the oratorios with the view to bringing the recitatives and songs into some better shape for publication and wholesale dissemination." It is inconceivable that one who professes so to reverence the writings of the great composers should assure us that Handel—who had so mastered the English tongue as almost to teach us its inherent power in recitative—has handed down to us these "deficiencies" (as he terms them), in consequence of his "insufficient acquaintance with the English language." We have criticised Mr. Crowest's book rather more according to its pretension than according to its merit. Some specimens of the peculiar style in which he writes we have given; but the reader will find many more which might scarcely be expected in the work of one who is so unsparing upon the defects of others. "Musical England" is a tempting subject to enlarge upon; but Mr. Crowest's volume merely skims the surface, dwelling at undue length upon comparatively trifling matters, and leaving its really important "phases" untouched.

*Art thou weary?* Anthem for an eight-part choir.

*The Morning and Evening Service, together with the Office for the Holy Communion, in E flat.*

*Magnificat and Nunc dimittis in F.*

By Charles Harford Lloyd, M.A., Mus. Bac., Oxon.

[Novello, Ewer and Co.]

THE words of "Art thou weary?" are those of the well-known hymn by the Rev. Dr. Neale, and the composer of the music has given us a setting of them which is in every way clever, and worthy of the pen of a practised student in the art of writing for many independent parts. The Anthem is to be sung without accompaniment; and in order to give due effect to its several ideas the choir should be extraordinarily large and good: no less than eight solo voices, besides an eight-part chorus, being required. We are bound to say, however, that with regard to execution of the separate parts this composition is exceedingly simple and almost hymn-tune like, except the first soprano part, which for sustained height of its compass must be said to be remarkable. The construction of the Anthem, as we have previously hinted, is good, and the parts are carefully and cleverly manipulated; but we are unable to say that the music, from a melodic point of view, is strikingly original or beautiful; and besides this it does not, in our opinion, convey those subtle phases of varied expression which the words appear to suggest.

The music of the Morning and Evening Service is based upon a simple and solidly vocal style. There are no suggestions whatever of secularity, few changes of time or repetition of subjects or phrases, but each canticle proceeds at an almost uniform pace, without solos, and almost without verses, or any interruption whatever, to the original tempo. It is, however, relieved from monotony by effective unison passages and slightly obligato parts for the organ. Each of the vocal parts appears to be well within the limits of the voice to which it is assigned, and therefore may be sung by very ordinary choristers. In our opinion this Service will be found to be a very useful addition to the style of music which it represents; and, if we mistake not, its popularity with choirmasters will arise, not only on account of its own merits, which are considerable, but because it presents so few difficulties, and can therefore be always performed with safety and effect.

In the Magnificat and Nunc dimittis we see Mr. Lloyd in an entirely new light, and he appears to great advantage. This composition was first performed at the Gloucester Musical Festival of 1880, and obtained mention in most of the reports of that time. It is scored with commendable skill for the orchestra, and the vocal part is represented by solos (soprano and baritone), and the ordinary four-part chorus. In the Magnificat the composer has exhibited

considerable originality and intelligence in the general management of the words, the historic or dramatic idea being strongly marked by giving the most important parts to a solo soprano voice, while the chorus is made to enter occasionally to intensify the words, which it really does with much effect. As for the various subjects or melodies, though they are good, they do not strike us as being of remarkable beauty, but they are generally handled in a masterly manner. The Nunc dimittis, in which the solo part is assigned to a baritone voice, does not call for any special comment. We do not like the consecutive octaves between the instrumental bass and the voice part, at the very commencement of the Magnificat, and we may mention that we have exactly the same progression in the Te Deum in E flat, at the words "Vouchsafe, O Lord." This, however, is by no means serious, and can be easily remedied. We trust that this Service, which is in many ways excellent, may be heard at some of our chief church festivals where elaborate music is considered necessary.

*Sonata in E flat.* Composed for the Pianoforte by Alfred Meyer.

As the title-page of this piece informs us that it is "to be had of all music-sellers," we are left in doubt as to where it is published. We find, however, by a communication to the Editor which accompanied the Sonata, that it is the composition of an Australian colonist resident at Melbourne, and may presume therefore that it comes from a publisher in that city. We can scarcely comprehend how any student knowing so little of the forms of composition should commence his exercises with a Sonata; and still less can we understand how he can send it for review to a musical journal. Strangely enough, in the treatment of his harmonies throughout, the author, as a rule, writes carefully; but not only in the plan of the movements, but even in the time signatures and rests, he appears strangely deficient in knowledge. As far as we can understand, the second subject of the opening movement is in the same key as the first; and, after a close upon the dominant of the dominant, comes a double bar. Then, continuing in this key, we have the second subject once more, a few passages having no particular meaning, and a sudden close in the original key. The slow movement has three crotchets in the bar throughout, and is marked 6-8 time; and the last movement is a "Menuetto," in 2-4 time. In spite of all this unfortunate display of ignorance, we have occasional glimmerings both of talent and musical feeling which, properly directed, might be turned to advantage in works of less pretension. It is to be regretted that such facilities for music-publishing should be offered to amateurs, for in no other art are such crude attempts brought before the public. It is evident, however, that Mr. Meyer will scarcely agree with our estimate of his work, for he places the word "Copyright" prominently upon the title-page, as if he were afraid that some envious publishers might infringe upon his property.

*Long ago.* Song. Written by Edward Oxenford.

*One golden tress.* Song. Written by Edward Oxenford.

*In April.* Song.

*Why?* Song. Words translated from the German of Heinrich Heine.

Composed by C. A. Ranken.

[Stanley Lucas, Weber and Co.]

WE presume, by the initials before the name of the composer of these songs, that they are the production of a lady whose excellent music, allied to some verses of the conventionally gloomy order which seems to find favour in these days, we reviewed some short time since. If so, we sincerely congratulate her upon her return to health; and trust that she may in future employ her undoubted talents upon the poetry of the life which lies around her. The four songs now before us are all good, and instinct with that true artistic feeling which may, we hope, prompt the composer to attempt some works of more importance. "Long ago," has a charming figure in the accompaniment, the prominent sixth of the key (A minor) telling with much effect against the oft-recurring fifth in the voice part. We may also mention the modulation into D minor as a point of much interest. "One golden tress" is scarcely perhaps so attractive as the first song on our list;